

THE METROPOLITAN MUSEUM OF ART

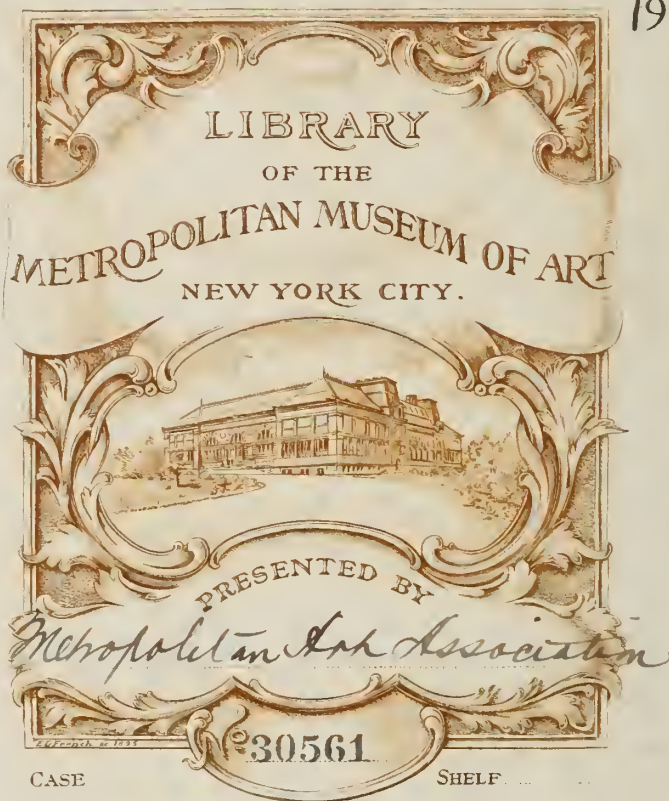


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JAPANESE PRINTS  
FROM THE PORTFOLIOS OF AN  
EARLY NEW YORK COLLECTOR

WITH A SPECIAL COLLECTION OF  
THE WORKS OF HIROSHIGE  
INRO, LACQUER, NETSUKES AND TEXTILES

THE PROPERTY OF

**Shojiro Nomura**  
OF KIOTO

HOKUSAI'S "WAVE AT KANAGAWA," "SURUGA ON A WINDY DAY";  
"MONKEY BRIDGE BY MOONLIGHT"; HIROSHIGE'S "KAMEIDO TEMPLE  
IN THE SNOW," AND "EVENING SNOW" AMONG TEN OF HIS  
NOTED SNOW SCENES; AN EARLY KIYONAGA, SHUNSHO AND  
SHUNKO; YEIZAN'S "CHILDREN HUNTING FUJI-  
YAMA," WITH YOSHITORA'S "RYOGOKU BRIDGE  
BY MOONLIGHT," WHICH STRONGLY IN-  
FLUENCED WHISTLER; AND OTHER  
RARE PRINTS BY YEISEN  
AND KIOCHIKA

SPECIAL COLLECTIONS OF LACQUER, INRO, TEXTILES AND  
NETSUKES, INCLUDING MANY SIGNED PIECES

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TO BE SOLD

TUESDAY AND WEDNESDAY EVENINGS  
MARCH 30 AND 31, 1915

AT 8:15 O'CLOCK

ON PUBLIC EXHIBITION FROM TUESDAY, MARCH 23D

**The Anderson Galleries**

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**Metropolitan Art Association**

MADISON AVENUE AT FORTIETH STREET  
NEW YORK

## Conditions of Sale.

1. All bids to be **per Lot** as numbered in the Catalogue.
2. The highest bidder to be the buyer; in all cases of disputed bids the lot shall be resold, but the Auctioneer will use his judgment as to the good faith of all claims and his decision shall be final. He also reserves the right to reject any fractional or nominal bid which in his judgment may delay or injuriously affect the sale.
3. Buyers to give their names and addresses and to make such cash payments on account as may be required, in default of which the lots purchased to be immediately resold.
4. The lots to be taken away at the buyer's expense and risk within twenty-four hours from the conclusion of the sale, and the remainder of the purchase money to be absolutely paid on or before delivery, in default of which the Metropolitan Art Association will not be responsible if the lot or lots be lost, stolen, damaged, or destroyed, but they will be left at the sole risk of the purchaser, and subject to storage charges.
5. To prevent inaccuracy in delivery, and inconvenience in the settlement of purchases, no lot will be delivered during the sale.
6. All lots will be exposed for public exhibition in The Anderson Galleries before the date of sale, for examination by intending purchasers, and the Metropolitan Art Association will not be responsible for the correctness of the description, authenticity, genuineness, or for any defect or fault in or concerning any lot, and makes no warranty whatever, but will sell each lot exactly as it is, **without recourse**. But upon receiving before the date of sale expert opinion in writing that any lot is not as represented, the Metropolitan Art Association will use every effort to furnish proof to the contrary, and in default of such proof the lot will be sold subject to the declaration of the aforesaid expert, he being liable to the owner or owners thereof for damage or injury occasioned by such declaration.
7. **Terms Cash.** Upon failure to comply with the above conditions any sum deposited as part payment shall be forfeited, and all such lots as remain uncleared after twenty-four hours from the conclusion of the sale, will be re-sold by either private or public sale at such time as the Metropolitan Art Association shall determine, without further notice, and if any deficiency arises from such re-sale it shall be made good by the defaulter at this sale together with all the expenses incurred thereby. This condition shall be without prejudice to the right of the Metropolitan Art Association to enforce the contract with the buyer, without such re-sale.
8. **Bids.** We make no charge for executing orders for our customers and use all bids competitively, buying at the lowest price permitted by other bids.
9. The Metropolitan Art Association will afford every facility for the employment of carriers and packers by the purchasers, but will not be responsible for any damage arising from the acts of such carriers and packers.

### The Anderson Galleries

METROPOLITAN ART ASSOCIATION,  
MADISON AVENUE AT FORTIETH STREET,  
TELEPHONE MURRAY HILL 7680. NEW YORK.

*Priced Copy of this Catalogue may be secured for \$1.00*

INRO, LACQUER, NETSUKES, TEXTILES,  
PORCELAIN, BRONZES.

MANY EARLY AND FINE SIGNED PIECES, INCLUDING SPECIAL  
COLLECTIONS OF LACQUER, INRO AND TEXTILES

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FIRST SESSION

Tuesday Evening, March 30, 1915, at 8:15 o'clock

LOTS 1-147

FUKUSA.

Silk cloths used for covering a present.

1. EMBROIDERED FUKUSA, TENMEI PERIOD, 1781-88.

Two white storks and a young pine tree (in gold thread) on dark blue satin—a design of long life and happiness by O-kyo, master of the Shijo School. Gold cord tassels. *26 x 28 inches.*

2. EMBROIDERED FUKUSA OF ABOUT 1750.

Three storks in colors and gold on deep blue satin in a design of long life and happiness. Silk cord tassels. *26 inches square.*

3. EMBROIDERED FUKUSA OF ABOUT 1700.

Three storks in gold and colors, red silk tassels. *33 x 27 inches.*

4. EMBROIDERED FUKUSA OF ABOUT 1725.

Two very old tortoises on the wave richly embroidered in gold on a blue satin ground in a design of long life. *32 x 27 inches.*

5. OLD EMBROIDERED FUKUSA.

Pine tree and floral design on blue satin ground.

6. OLD EMBROIDERED FUKUSA.

Floral Crest in white on blue donsū ground.

FUKUSA—Continued.

7. OLD EMBROIDERED FUKUSA.  
Plum blossom on delicate green ground.
8. OLD EMBROIDERED FUKUSA.  
Floral embroidery on blue satin background.
9. SMALL FUKUSA OF RED CREPE SILK.  
Embroidered in Kiri crest in colors. *14 inches square.*
10. SMALL FUKUSA OF EMBROIDERED PURPLE SILK.  
Carp swimming and plum blossoms. *12 x 16 inches.*
11. EMBROIDERED FUKUSA ON PALE BLUE SATIN.  
Japonicas and crests in gold and colors.  
*19 inches square.*
12. EMBROIDERED ALTAR COVER OF ABOUT 1750.  
Lotus Pond in gold threads and colored silks in needle work, with border in gold and colors.  
*Half square, length 23 inches.*
13. OLD GOLD BROCADE ALTAR COVER.  
Peony pattern in polychrome on green background.  
Date, 17th Century.
14. OLD GOLD BROCADE ALTAR COVER.  
Floral medallions on a red background. Date, 18th Century.
15. TOH KINRAN KESA: CHINESE KANG-HSI.  
Arabesque of lotus flowers in gold, on old rose background. Date, about 1685.  
*Length 5 feet 5 inches; width 3 feet 8 inches.*
16. OLD RED SILK SHITARA OR TASSEL AND CORD.  
Ornament for a priest's Robe.
17. NISHIJIN DONSU TABLE COVER.  
Gray tone, Shokko pattern. Date, 18th Century.
18. NISHIJIN DONSU TABLE COVER.  
Floral pattern on subdued blue background. Date, 18th Century.
19. NISHIKI BROCADE FROM THE NISHIJIN LOOM.  
Imperial dragon and cloud in five colors and gold, on green ground. Date, 1700.  
*Length 77 inches; width 26 inches.*



FUKUSA--Continued.

20. AYA-NISHIKI TEXTILE.

Conventional floral pattern in various colors on white ground. Date, 17th Century.

*80 inches x 40 inches.*

21. PAIR PALACE CURTAINS.

Delicate Hanairo Donsu of Nishijin loom. The border is rare silver brocade known as Chinese carnation flowers, in silver thread on ecru background. Date, about 1750.

*Length 100 inches x 38 inches.*

22. RARE NISHIKI KESA FROM THE NISHIJIN LOOM.

In a diamond-shaped stork design in dull green on red background. Date, about 1750.

*7 feet x 3 feet 8 inches.*

PORCELAIN.

23. BLUE AND WHITE IMARI PLAQUE.

Signed.

*Diameter 12 inches.*

24. OLD YATSUSHIRO SAKE CUP STAND OF KOREAN CELADON.

Supported by three figures.

*Height 3 inches.*

25. OLD SATSUMA BOTTLE.

Rare and fine example. In floral panels on a coral red ground. Signed.

*Height 9½ inches.*

26. OLD SATSUMA TEAPOT WITH ORIGINAL COVER.

Decoration shows the picnic of a young Samurai under the maple trees. Date, about 1775-1800.

\* A very fine example secured from the well-known Honganji Sale.

27. OLD SIAMAMY FIVE-COLOR BOWL AND TEAKWOOD STAND.

Invested with coral red and apple green glaze. Four Buddhist Deities are portrayed around the bowl. Date of the 16th Century.

*Height 4 inches; diameter 7 inches.*

\* An unusual example similar to that at the Metropolitan Museum.

PORCELAIN—*Continued.*

28. OLD CHINESE THREE-COLOR VASE, TEAKWOOD COVER AND STAND.

A fine specimen of Tai-Ming Wan-li Period, 1573-1619. *Height 6 inches.*

29. SMALL CHINESE PORCELAIN FIGURE OF A KARAKO.

Date Tai-Ming Wanli, 1600.

BRONZES AND WOOD CARVING.

30. SET OF CHINESE STATUETTES OF CARVED WOOD.

Kwantei, seated, with two followers. With specially carved teakwood stand. *Height 6¼ inches.*

\* A very interesting carving of the Seventeenth Century.

31. LARGE SILVER JAPANESE PIPE AS A SPIRAL.

Carried by a wrestler.

32. SILVER PIPE WITH RELIEF CARVING OF DRAGON AND CLOUD.

33. JAPANESE SILVER PIPE WITH CHRYSANTHEMUMS CARVED IN RELIEF.

34. SILVER PIPE CARVED IN BAMBOO DECORATION.

35. JAPANESE SILVER PIPE.

Carved in high relief and inlaid in gold with Dragon and Tiger.

36. SMALL BUDDHA OF CHINESE BRONZE.

Seated figure on a lotus. Date, about 1600.

*Height 5 inches.*

37. SEVEN BRONZE KNIFE HANDLES, SHAKUDO AND SHIBUICHI.

Some are signed.

38. OLD SUNG CHINESE BRONZE FIGURE OF KARAKO.

With stand. Dating from the 14th Century.

*Height 3½ inches; length 5½ inches.*

\* A very fine example from the Collection of Count Tanaka.

BRONZES AND WOOD CARVING—*Continued.*

39. SMALL GOLD-PLATED TRAY OF THE 17TH CENTURY.

Incised decoration of landscape; open handles and revolving wheels. *8½ inches x 5 inches.*

40. INCENSE BOX OF GOLD BRONZE.

Fine example of Ashikaga Period, 16th Century. Rare.

41. OLD TEMPLE FLOWER TRAY OF BRASS.

Carved and pierced in a Lotus pattern; silk cords. *Diameter 9½ inches.*

42. OLD PIPE CASE SILVER MOUNTED.

Decoration of the "Long Arm Monkey" in silver.

43. PIPE CASE OF DEER HORN, ELABORATELY CARVED.

44. PIPE CASE OF WOVEN WHALEBONE IN A MOSAIC PATTERN.

45. PIPE CASE OF RHINOCEROS HORN.

Relief carving of Ebisu and Daikoku, gods of wealth.

46. PIPE CASE OF DEER HORN.

Interesting carving in relief of the Spirit of the Dragon.

47. PIPE CASE OF BAMBOO.

Carved in relief with dragon and mermaid.

48. THIBETAN SEATED FIGURE OF BUDDHA OF GOLD BRONZE.

Wearing an elaborately cut crown. Date, about the Seventeenth Century. *Height 9 inches.*

49. OLD KEMAN OR TEMPLE HANGING.

Decoration of the Child Buddha in Gobuzaishiki painting. Brought from the Yakushi Temple Nara, date about 1400. *Diameter 14 inches.*

\* A very interesting form of tempera painting.

50. SILVER YATATE OR WRITER'S TRAVELLING INK STAND.

In the form of Bamboo.

51. OLD CHINTO OR FALSE SWORD OF CARVED WOOD WITH IVORY KODZUKA.

Used by physicians. Inlaid with bronze. Date, Tokugara period, about 1700.

BRONZES AND WOOD CARVING—*Continued.*

52. COURT LADY'S TOBACCO POUCH OF TSUZURE  
(Tapestry).

Mounted in silver and containing silver pipe.

53. SWORD GUARD, SHIBUICHI by MORIHIRO.

“Tsuba” decoration, Narihira in relief. Very fine  
signed example of about 1800.

54. PAIR OF OLD PEASHAN DAMASCENE BRONZE  
VASES.

Bottle shape with flaring mouths. Date, about 1700.

*Height 11½ inches.*

\* Persian pieces of fine workmanship from the noted  
Honganji Collection.

55. FIGURE OF CHINESE IVORY.

Chinese Sage holding a Lotus Blossom. Stained  
brown.

*Height 4½ inches.*

56. MASQUE IN CARVED WOOD OF KIJIN.

In miniature finished in red and gold lacquer.  
About 400 years old.

COLLECTION OF INRO.

A small but choice collection by Korin, Shiwomi, Shunsho,  
Tosh, and other noted artists.

57. INRO BY KORIN IN THREE SECTIONS.

Imperial Crests inlaid in pewter and smooth Togo-  
dashi lacquer on smooth gold ground. Lacquer and  
pearl Netsuke. Date 1700.

\* A very important piece with the signature of Korin in-  
side the cover. From a noble family in Kyoto.

58. INRO BY SHIWOMI IN FIVE SECTIONS.

Boats laden with passengers in gold on black lacquer.  
Date about 1725.

\* Noted piece with a very fine Kanabuta Netsuke.  
Shiwomi was the inventor of smooth lacquer.

59. OLD LACQUER INRO IN SIX SECTIONS.

White Plum Blossoms inlaid in gold and silver on  
a smooth black ground. Kanabuta Netsuke.

\* From the Honganji Collection.

60. GOLD LACQUER INRO. BY SHUNSHO.

Pine tree grove. A piece of fine quality.

61. GOLD LACQUER INRO IN SIX SECTIONS.

Musical instruments in gold and silver lacquer on a Nashiji ground. Netsuke as Chrysanthemum. Date about 1700.

62. INRO BY SHUNSHO IN FOUR SECTIONS.

Wild Boar slumbering in the moonlight in gold lacquer. The Netsuke of lacquer. Date 1750.

\* An important example by Shunsho, the flowers and grasses beautifully developed. Signed on the bottom.

63. OLD GOLD LACQUER INRO IN FIVE SECTIONS.

Dragons in relief in silver and shakudo. The ojime is of amber and the netsuke of carved wood. Date about 1650.

\* Workmanship of very fine quality.

64. OLD LACQUER INRO IN FOUR SECTIONS. BY CHOYEI.

Two-Dog-Foo executed in gold lacquer on a smooth brown ground. The Netsuke, a Dog-Foo in carved ivory. Signed by Choyei, a celebrated master.

65. GOLD LACQUER INRO. BY IGARASHI.

Flock of Sparrows on persimmon tree laden with fruits which are inlaid with rare coral. The Netsuke is a carved wood sparrow by Tomokazu. About 1720.

66. SILVER LACQUER INRO. BY TOSHI.

A flying stork in a rice field. The masterpiece of the artist whose influence greatly benefitted Zeshin. Signed Toshi. About 1810.

67. OLD LACQUER INRO IN FIVE SECTIONS.

Iris Pond in gold lacquer and mother-of-pearl on a smooth black ground. The ojime is of bronze and the Netsuke as a Temple Vase surmounted by Dog-Foo in carved deerhorn by Kokusai. Date about 1750-1778.

68. SIGNED INRO BY IDZUMI KYORI IN SIX SECTIONS.

Decoration of Two Storks and the word "Kotobuki" or "long life" in raised gold lacquer on a smooth gold ground. The ojime of silver and the Netsuke of lacquer.

\* An important signed piece by Idzumi Kyori. The artist flourished from 1750 to 1778.



69. GOLD LACQUER INRO IN FOUR SECTIONS OF ABOUT 1650.

Farmers quarrelling in an Autumnal field, in a beautiful quality of gold lacquer. The ojime of silver and the Netsuke a carved wood monkey by Hakuryu.

\* Very old and fine.

70. GOLD LACQUER INRO. BY KAJI KAWA.

Profusely decorated with a waterfall among cherry flowers. The Netsuke is carved wood in the form of a boat. About 1810.

71. GOLD LACQUER INRO IN FIVE SECTIONS.

Storks in gold lacquer on Nashiji ground. Netsuke of ivory and pearl.

72. NARROW GOLD LACQUER INRO IN EIGHT SECTIONS.

Waterfall and Carp in gold lacquer on a black ground. Lacquer Netsuke. Signed Shigekata. Date about 1700.

73. SMALL OLD LACQUER INRO IN FIVE SECTIONS.

A man with gourd in gold lacquer on a silver Okibirame (mosaic) ground. Silver and bronze Netsuke.

74. SMALL LACQUER INRO IN FOUR SECTIONS BY RYOSAI.

Landscape in gold and colored lacquer on a brown ground. The Netsuke of lacquer, signed.

\* Inro of very old date.

75. GOLD LACQUER INRO IN FOUR SECTIONS.

Landscape in gold lacquer on a smooth black ground. The Netsuke as mushrooms in carved deerhorn, signed by Issam.

76. NASHIJI LACQUER INRO IN FIVE SECTIONS.

Plum Blossoms on a very fine Nashiji ground. Carved ivory Netsuke as a Chrysanthemum. Date about 1725.

77. SMALL OLD LACQUER INRO IN FIVE SECTIONS.

Landscape with Idaten fleeing with a Pagoda in gold lacquer (the face of pewter) on a smooth black ground. Carved ivory (figure) Netsuke. Date about 1750.

78. LACQUER INRO IN FOUR SECTIONS.

Three quails in a millet field inlaid in gold lacquer and iridescent mother-of-pearl on a black ground. Netsuke of carved ivory (floral) of exquisite workmanship. Date about 1700.

79. LACQUER INRO IN FIVE SECTIONS.

Suma beach exquisitely developed in gold lacquer on a black ground. Carved Netsuke. Old piece of about 1750.

LACQUER BOXES, CHESTS AND SHRINES.

Mainly of the Seventeenth Century.

80. CHINESE LACQUER OBLONG BOX CARVED IN RELIEF.

Carved landscape decoration in low relief. Kien Lung period.  $12 \times 6\frac{1}{2} \times 2\frac{1}{2}$  inches.

\* A remarkable piece of workmanship. The pine trees are inlaid in ivory stained green, and the box has carved ivory hinges and clasp.

81. GOLD LACQUER BOX WITH COVER AND TRAY.

Cover, sides and tray decorated with branches of plum blossoms in raised gold lacquer on a gold Nashiji ground; inside finished in Nashiji. Original brocade cover.  $\frac{3}{4} \times 4 \times 4\frac{1}{2}$  inches

\* Of the fine quality and exquisite workmanship of the 17th Century.

82. GOLD LACQUER BOX.

Large square box with cover. Inlaid in a design of Awai flowers in mother-of-pearl and pewter. Korin School.

83. ROUND LACQUER TEA JAR BY IGARASHI.

Ridge surface of black and gold lacquer of Natsume form, with decoration of Musical Instruments in gold lacquer. Date, Seventeenth Century.

*Height  $5\frac{1}{2}$ , Diameter 5 inches.*

\* One of the best specimens in the collection.

84. LACQUER SHRINE WITH GODDESS OF THE  
PEACOCK, DEITY OF LONGEVITY OF THE  
XVI CENTURY.

A Peacock with spread wings in colors supports the gilded figure of the Goddess seated on a Lotus blossom with gold-veined petals. She has four hands in which she carries the symbols of her divinity, and is represented as flying over the waves on the Peacock. The shrine is of gold lacquer inside with painted figures of the Goddess on the panels. Finished outside in dark brown lacquer with carved bronze hinges and clasp.

*Entire height 14 inches, width 9 inches, depth 6 inches.*

85. TRAVELLING LACQUER SHRINE WITH KWAN-  
NON.

Fine carving of the Fifteenth Century, showing the Kwannon with six hands. *Height 4 inches.*

\* Very fine workmanship.

86. SQUARE BOX OF GOLD LACQUER, WITH INSIDE  
TRAY.

Sprigs of Lessen flowers in raised gold and dull silver lacquer on a fine Nashiji ground; inside finished with Crest on Nashiji ground. Enamelled cord holders and silk cord. Date, Seventeenth Century. *7 x 6 x 5 inches.*

87. SMALL GOLD LACQUER CHEST WITH THREE  
DRAWERS.

Fitted with lock and key. Decoration of landscapes, etc., in irregular oval panels finished in gold lacquer on gold Nashiji ground. The inside panel of the door having figure of Hotei with his bag in gold and silver lacquer. The three drawers decorated in Kiri crests on Nashiji ground finished inside in the same manner. Date of the 16th Century.

*Height 7, width 6, length 9 inches.*

\* One of the important pieces of the collection.

88. SMALL LACQUER CHEST OF THE 17TH CEN-  
TURY.

Fitted with four drawers and lock and key. Decoration of Bamboo screens in gold lacquer and mother-of-pearl on dark ground. About same size as preceding.

\* A fine specimen of artistic workmanship.

89. GOLD LACQUER BOX WITH INSIDE TRAY.

The cover and sides having Pine Tree, Stork and Crest decoration in raised gold lacquer on a beautiful quality of gold Nashiji ground. Inside finished in Nashiji lacquer. Bronze cord-holders.

*5 x 4½ x 4 inches.*

90. OLD GOLD LACQUER TRAY ON FOUR LOW FEET.

Decoration of pendant Cherry Blossoms in gold on a black ground. Date about 1700.

*8¾ x 12½ inches, height 3½ inches.*

91. SQUARE GOLD LACQUER TRAY.

Iris flowers inlaid in mother-of-pearl and pewter on Nashiji ground.

92. LACQUER DESPATCH BOX WITH ORIGINAL SILK CORDS.

Fan decoration in relief in gold lacquer on gold Nashiji lacquer ground, inside and out. Date 17th Century.

*8½ x 3 x 2 inches.*

93. LACQUER BOX BY KOYETSU OF ABOUT 1636.

With inside tray. Artistic decoration of bamboo in mother-of-pearl, pewter and smooth gold lacquer on a black ground. Enamelled cord holders.

\* Fine and rare.

94. COURT BOX OF GOLD LACQUER WITH SILK CORD.

With the crests of several noble families in gold lacquer in relief on fine Nashiji ground. The design repeated inside the cover on a smooth black lacquer. The cord holders of silver in Chrysanthemum crests. Date 17th Century. *8 x 6 x 1 inches.*

95. SMALL SQUARE LACQUER TRAY.

With Camelia in red and gold lacquer, and border of key pattern on black lacquer. *6 inches square.*

96. SMALL GOLD LACQUER BOX AND COVER.

Decoration of rabbits and reeds in gold on black ground. Original silk cord.

97. SMALL GOLD LACQUER INCENSE BOX.

Noshi form, in four divisions, landscape decoration on Nashiji ground. Date, 16th Century.

LACQUER BOXES, ETC.—*Continued.*

98. CIRCULAR INCENSE BOX.

Flying wild geese inlaid in mother-of-pearl; inside finished in smooth gold lacquer.

99. CIRCULAR INCENSE BOX.

Fuku's head inlaid with mother-of-pearl against dull silver lacquer on smooth gold lacquer background.

100. SMALL GOLD LACQUER BOX IN TWO COMPARTMENTS. BY IGARASHI.

Entirely covered with crests and Karakusa design in gold lacquer, original rings for silk cord. Date 16th Century.

NETSUKES OF WOOD AND IVORY.

101. CARVED IVORY NETSUKE.

Figure of Baku.

102. CARVED IVORY NETSUKE.

As a Dutch figure.

103. CARVED IVORY NETSUKE.

Figure of a Cow by Ramboku. Signed.

104. CARVED IVORY NETSUKE.

Priest with badger as a kettle.

105. CARVED IVORY NETSUKE.

Cluster of Biwa fruit by Mitsuhiro, celebrated for this design. Signed.

106. CARVED WOOD NETSUKE BY TOYOMASA.

A tiger. Toyomasa was the decorator of the Daimio Kameyama. Date, 1750.

107. OLD CARVED WOOD AND IVORY NETSUKES. 6 pieces.

108. OLD CARVED IVORY NETSUKE.

Shoki carrying bag with Oni (as prisoners).

109. OLD CARVED IVORY NETSUKE AS A FISHERMAN.



NETSUKES OF WOOD AND IVORY—*Continued.*

110. OLD CARVED IVORY NETSUKE AS BAKU.  
A mythological animal.
111. OLD CARVED IVORY NETSUKE.  
The Long-legged Man carrying the Long-armed Man.
112. OLD CARVED IVORY NETSUKE AS A MONGOLIAN HUNTER.
113. CARVED IVORY NETSUKE OF THE 17TH CENTURY.  
Figure of a Mongolian Sage. *Height 4 inches.*
114. CARVED IVORY NETSUKE.  
Choryo with the Old Man Sekko on horseback. By Tomachika. Signed.  
\* One of the finest specimens.
115. CARVED IVORY NETSUKE.  
Chinese figure with peaches in a basket. By Hoksai. Signed.
116. CARVED IVORY NETSUKE.  
Grotesque design of Bamboo and Stork. About 200 years old.
117. CARVED IVORY NETSUKE.  
Goat by Okatomo. Signed.
118. CARVED IVORY NETSUKE.  
Old Fisherman.
119. CARVED IVORY NETSUKE.  
Lacquer Masque box with two masques.
120. CARVED IVORY NETSUKE.  
Lady with a Masque by Hidemasa. Signed.  
\* A very fine specimen.
121. CARVED IVORY NETSUKE.  
Figure of Baku.
122. CARVED IVORY NETSUKE.  
Boy learning to be a Wrestler.
123. CARVED IVORY NETSUKE.  
Komachi as an Old Woman.
124. CARVED IVORY NETSUKE.  
Figure of Taishi, the first learned Buddhist in Japan.

NETSUKES OF WOOD AND IVORY—*Continued.*

125. CARVED IVORY NETSUKE.

Masque on a Box, by Kokoku, the noted master.  
Signed.

126. CARVED IVORY NETSUKE.

Figure of Baku.

127. CARVED WOOD NETSUKE.

By Kagetoshi. Children playing chess by an ivory screen.

128. CARVED WOOD NETSUKE.

Dried salmon carved from a pine tree which grows in the bottom of the sea. Very interesting.

129. CARVED WOOD NETSUKE.

Tiger, carved by Toyomasa, the decorator of the Daimio Kameyama.

130. CARVED WOOD NETSUKE.

Sanbaso dancing. By Kuniyoshi. Signed.

131. CARVED WOOD NETSUKE.

A frog by Hideoki. Signed.

132. CARVED WOOD NETSUKE.

Dairuma gaping. Executed by Risen at the age of 77 years.

133. CARVED WOOD NETSUKE.

European Dog, red lacquer collar of fine workmanship.

134. CARVED WOOD NETSUKE.

Musume in full costume of red lacquer, her face and hands of ivory.

\* An unusual piece of fine workmanship.

135. CARVED WOOD NETSUKE.

Man polishing. By Hanaharu. Signed.

136. CARVED WOOD NETSUKE.

Gataro hunting a frog under a lotus leaf. By Sukanada. Signed.

137. CARVED WOOD NETSUKE.

Monkey and little one. By Minko, a celebrated master. Signed.

NETSUKES OF WOOD AND IVORY—*Continued.*

138. TWO OLD KANABUTA NETSUKES.

139. CARVED WOOD NETSUKE.

Head of a dizzy man, finished in silver, articulated tongue.

\* Collector's piece.

140. CARVED WOOD NETSUKE.

A bear, by Ryotoro. Signed.

141. ROUND LACQUER NETSUKE.

142. GOLD NETSUKE BY SHURAKU.

The God of Thunder beating the drum to make it rain. Signed.

\* Very fine and unusual piece.

143. OLD KANABUTA NETSUKES.

In silver and Shakudo in fine workmanship. 6 pieces.

144. OLD KANABUTA NETSUKES.

In silver and Shakudo. 6 pieces.

145. METAL NETSUKE SHAPED AS A DRUM.

146. OLD CARVED IVORY NETSUKE.

Man seated. (Sennin.)

147. OLD IVORY NETSUKE.

Boy with fruit basket. Signed.

## JAPANESE PRINTS

INCLUDING A SPECIAL COLLECTION OF THE WORKS OF HIROSHIGE

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### SECOND SESSION

Wednesday Evening, March 31, 1915, at 8:15 o'clock

LOTS 148-280

#### HIROSHIGE.

One of the greatest landscape artists among the Japanese.

A special collection of his landscapes, including many  
of the noted snow scenes.

148. KAMEIDO TEMPLE GROUNDS IN THE SNOW.

From the "Famous Localities of Yedo." (Corners  
ragged.)

\* From the famous set of the middle period with Kikakudo's stamp (publisher) in red in the margin.

149. YOKKAICHI, SAN CHO KAWA.

A famous print from the "Tokaido Set" showing the  
sweep of the wind.

150. SNOW SCENE AND RIVER, SUNSET.

Part of a triptych.

151. TRIPTYCH. BIRD'S-EYE VIEW OF YOSHIWARA.

Very rare print.

152. CAT ON WINDOW SILL.

One of famous Yedo Hiyakkei series.

153. HANGING TURTLE IN A ROUND WINDOW.

One of famous Yedo Hiyakkei series.

154. TWO WOMEN UNDER AN UMBRELLA IN THE SNOW.

Rare and fine example.

155. STREET IN ATAGO: SNOW SCENE.

Broad sheet. From the "100 Views."

156. LUMBER ON THE KIBA RIVER.  
Broad sheet from the "100 Views."
157. LUMBER ON THE KIBA RIVER. The same.
158. UCHI RIVER FROM MASAKI.  
Seen through a circular window. From the "100 Views."
159. FERRY AT SAKAI. White egrets in the marshes.  
From the "100 Views."
160. SNOW SCENE ON THE SUMIDA RIVER.  
From the "36 Views"—"Mateyama" Little Hill.
161. BEACH AT YUI.  
From the "52 Views."
162. RAINING AT NIGHT AT OMI.  
With view of Karasaka Pine Tree. This and the following are the well-known prints.
163. POURING RAIN ON THE TSUCHIYAMA RIVER.  
One of the Tokaido Set.
164. VIEW OF YEDO: AKABANE BRIDGE.
165. BOATS NEAR KUWAMA CASTLE.  
One of the Tokaido Set.
166. NUMADZU WITH THE RISING MOON.  
One of the Tokaido Set. The trees that line the road stand out with wonderful effect against the deep blue of the sky at moonrise.
167. NUMADZU WITH RISING MOON.  
An interesting variation in color; the sky is now primrose and pale blue, the path is gray and not yellow as above.
168. YEJIRI HARBOR IN SPRING.
169. NYENO TEMPLE IN CHERRY SEASON.
170. RYOGOKU BRIDGE FROM IIMACHO.
171. FERRY BOATS ON THE SUMIDA RIVER.  
VIEW OF KANAYAMA. (2 pieces.)



HIROSHIGE—*Continued.*

172. ASAKUSA TEMPLE IN THE SNOW.

A favorite print, the red against the snow giving a most pleasing effect.

173. BENTEN TEMPLE IN WINTER: SNOW SCENE.

"Moon, Flower and Snow" Series.

174. KINTAI BRIDGE, PROVINCE OF SUWO.

Snow scene. Broad sheet.

175. EARLY SPRING IN OTSUKA.

176. BOAT IN YEDO CANAL.

177. NIPPON BRIDGE AT DUSK.

From the "53 Stations of the Tokaido."

178. INTERIOR OF THE YOSHIWARA.

179. NIPPON BRIDGE.

From the "100 Views of Yedo."

180. SHINAGAWA.

From the "100 Views of Yedo."

181. FUJIKAWA: SNOW SCENE.

From the "53 Stations of the Tokaido."

182. MYOWA. With large stork alighting.

From the "100 Views of Yedo."

183. USHIMA: SNOW SCENE.

From the "53 Stations of the Tokaido."

184. EVENING SNOW FROM THE "TOKAIDO SET."

185. "ISHIYAMA" VIEW OF BIWA LAKE.

186. KOMAGATA. Broad sheet.

One of the "100 Views of Yedo."

187. THE RAIN STORM. Copy from the "Tokaido Set."

A gust of wind is shown sweeping across the print.

188. MITSUKE RIVER: From the Tokaido Set.

189. SAKANOSHITA WITH TEAHOUSE.

From the Tokaido Set.

190. TOMAGWA RIVER BY MOONLIGHT.

191. VIEW OF UYENO IN CHERRY BLOSSOM TIME.

HIROSHIGE—*Continued.*

192. HODOGAYA AND THE BRIDGE.  
From the Tokaido Set.  
\* A fine print, but lower edges ragged.
193. WATER FALL OF BICHU.
194. TAKANAWA BAY.
195. SHINAGAWA BAY.
196. TONE RIVER, EARLY AUTUMN.  
Clear and beautiful print.
197. MOONRISE OVER OBASUTE MOUNTAINS.  
Showing reflections upon a watered rice field.  
\* Very clear and fine impression.
198. TRAVELLER ON HORSEBACK PASSING THE  
TEMPLE GATE.  
One of the Tokaido Set. Printed in blues.
199. TRAVELLER ON HORSEBACK. The same print.  
More deeply colored blues. Corner worn.
200. KAKEGAWA BRIDGE: TOKAIDO SET.  
Lower margin worn in two places.
201. ASAKUSA TEMPLE IN A SHOWER OF RAIN.
202. YOSHITA BRIDGE; WORKMEN REPAIRING THE  
CASTLE.  
One of the Tokaido Set.
203. FUJI MOUNTAIN FROM HARA.  
Lateral print.
204. FUJISAWA NEAR THE TEMPLE.  
Showing the bridge. Bottom edge worn.
205. RAIN AT OISO.  
A favorite print. Bottom margin worn.
206. MT. FUJI SEEN FROM YUI.
207. YEJIRI HARBOR: FROM THE TOKAIDO SET.
208. VIEW OF FUJIYAMA FROM HARA.  
One of the Tokaido Set.
209. ATAGO TEMPLE AND RAINBOW.
210. THE TOKAIDO SET.  
The small plates. Eight of the series. (8)

HIROSHIGE—*Continued.*

211. THE TOKAIDO SET.

The small plates. Eight of the Series. (8)

212. GARDEN SCENE IN THE SNOW.

Diptych, from which the figures have been cut away.  
With Book Illustration in black and white. (2  
pieces.)

HIROSHIGE II.

Adopted son of the great Hiroshige.

213. THE MOON AT TAKANAWA.

214. SHIRASUKA WITH VIEW OF SEIWOME HILL.

215. BOATS NEAR A TEMPLE AT MIYA.

216. MIDZUKUCHI WITH FARMER GOING HOME.

217. MIDZUKUCHI: The same print, deeper coloring.

218. SHONO WITH TRAVELLERS BUILDING A FIRE.

219. TSUCHIYAMA RIVER AND TRAVELLERS.

220. KISO KAIDO WITH TRAVELLERS MEETING ON  
THE ROAD.

221. YEDO: TAKANAWA TEAHOUSE BY MOON-  
LIGHT.

222. YEDO: KASUMIGASEKI STREET.

223. VIEW OF MITSUKE.

Showing many promontories extending in the water.

224. SNOW SCENE ON HARUNA MOUNTAIN.

225. FUTAMI: FROM THE "36 VIEWS OF FUJI."

226. TRAVELLERS CROSSING THE RIVER AT  
OIGAWA.

227. VIEW OF SHIWOZIRI HILL.

228. VIEW OF SAGANO IN SPRINGTIME.

229. VIEW OF THE OCEAN FROM MATSHUSHIMA.  
Diptych.

230. GARDEN ON A LAKE.

231. SHIBA TEMPLE WITH PINE TREES.

## HOKUKEI.

### 232. LANDSCAPE WITH BAY AND MOUNTAIN IN BLUE.

Chuban (square) form, card.

## HOKUSAI: 1760-1849.

One of the great landscape artists of the world.

### 233. HICHIRI BEACH.

Lateral print, impression in blue and green.

### 234. EJIRI, PROVINCE OF SURUGA ON A WINDY DAY.

Fuji seen from the rice-fields, travellers and coolies struggling against the wind.

### 235. THE WAVE AT KANAGAWA.

From the Fuji Sanjurikkei Series ("36 Views.").

\* The most celebrated print of the artist. A clear and early impression of fine quality, the blue registering in the lower left corner.

### 236. YAMAZAKI ROAD FROM THE "47 RONINS."

A famous landscape print, clearly printed (unusual), showing Sadakuso robbing Yoichibei in the foreground.

### 237. PASSENGER BOATS IN TSUKUDA BAY.

Small double print. Not signed, but probably by Hokusai.

### 238. THE MONKEY BRIDGE BY MOONLIGHT.

Showing the rose tints and pale blue of twilight and rising moon. A famous print and a fine example.

### 239. PONTOON BRIDGE OF KODZUKE.

Lateral print (worn).

### 240. SURVEYORS AT WORK WITH THE FIRST INSTRUMENTS.

Large print.

### 241. SUMIDA RIVER IN THE SNOW.

Formed of two small square prints.

### 242. FUJI FROM THE MISAHA IN KOSHU.

Shades of green.

**HOKUSAI**—*Continued*

243. HACHIMAN TEMPLE.  
Oblong quarto print.
244. MATSUCHI MOUNTAIN SEEN AT A DISTANCE.  
Diptych two small prints.
245. SHINEGAWA EARLY MORNING. Similar.  
With boat anchored.
246. WATERFALL IN THE PROVINCE OF KISO.  
The Amida (Buddha) Fall (No. 5 de Goncourt).
247. VIEW OF SUMIDA.  
Small diptych.

**KEISAI EISEN.**

Pupil of Hokkei, flourished about 1830.

248. TURTLE AND PINE TREES.  
The two printed on one sheet.
249. BIRD ON PLUM BLOSSOMS AND FLOWER.  
The two printed on one sheet.

**KIOCHIKA:** Flourished circa 1880.

250. SPRING TWILIGHT IN SHOKONSHA.  
A very fine original impression.

**KIOSAI.**

251. TWO CROWS ON A TREE.  
Large hashiraye, and a fine original impression.

**KIYONAGA:** 1752-1814.

Noted for the grace and beauty of his prints.

252. GEISHA AND HER LOVER.  
She is lighting a pipe.



**KUNISADA: 1785-1804.**

With Toyokuni famous for the grace and beauty of his prints.

**253. TRIPTYCH: SUDDEN THUNDERSTORM.**

The household hastening to shut out the rain.

**254. TWO YEDO BELLES ON NYENO TEMPLE VERANDAH.**

Viewing the Cherry Blossoms. Diptych.

\* Rare example and fine tone.

**SHIGEMASA: 1738-1819.**

Noted for the quality and skill of his work.

**255. ISZUKUSHIMA TEMPLE.**

Lateral print.

**SHUNCHO: 1776-1790 (flourished).**

A great colorist, noted for the broad and harmonious treatment of his landscapes.

**256. COURTEZAN AND ATTENDANTS OUT WALKING.**

Grey and brown print. Chuban (square) form.

**SHUNKO: 1765-1790.**

A pupil of Shuusho, early struck with palsy, causing his work to cease. His prints are rare.

**257. SAKKO DANCING GIRL.**

Narrow print, ink-spot.

**258. AN ACTOR IN CHARACTER.**

**TOYOKUNI: 1769-1825.**

One of the most popular artists among the Japanese.

**259. COURTEZAN AND ATTENDANTS MAKING A HUGE SNOW-BALL.**

Yellow tints.

**260. EMPEROR AND ATTENDANTS ENJOYING THE HARVEST MOON.**

Yellow and grey print.

TOYOKUNI—*Continued.*

261. MUSUME IN SPRING ATTIRE.

Large hashiraye. Signed “Kunisada succeeded as Toyokuni 2nd generation.”

\* A very beautiful example.

262. DAIMIO AND ATTENDANTS GOING TO YEDO.

Triptych.

263. FIVE ACTORS AMONG THE IRIS BLOSSOMS.

Triptych.

264. LOVERS EXCHANGING GIFTS ON BOATS.

Triptych.

265. COURT LADIES PLAYING AT SNOW-BALLING.

The print has been cut.

266. MUSUME AT HER STUDY OF SAMISEN.

267. WOMAN PREPARING HER LUNCH ON A  
HIBACHI.

268. GEISHA WITH SAMISEN BOX.

269. WOMAN WITH SAKE BOTTLE.

270. GIRL AT BOW AND ARROW SHOP.

UTAMARO: 1754-1806.

Among the best known and most celebrated artists whose work  
is highly esteemed in this country.

271. VIEW OF THE FUTAMI.

Ladies and attendant walking on the shore. Framed.

YEISEN: 1789-1848.

Characterized as an artist of great power.

272. TORIOI OR STREET MUSICIAN.

Large hashiraye.

273. MUSUME WITH A SAMISEN (Musical instrument).

Large hashiraye.

274. MUSUME WITH AN UMBRELLA.

Large hashiraye.

YEISEN—*Continued.*

275. GEISHA GIRL WITH A MAN'S BLACK HAWORI.  
Large hashiraye.
276. GEISHA WITH KASA.  
Large hashiraye.
277. A MUSUME WALKING IN THE MOONLIGHT.  
Large hashiraye.

YEISI.

278. GEISHA WITH TSUZUME.  
Printed in black. Fine print but rubbed.

YEIZAN: 1800-1829 (flourished).

279. CHILDREN PLAYING AT HUNTING FUJIYAMA.  
Triptych.

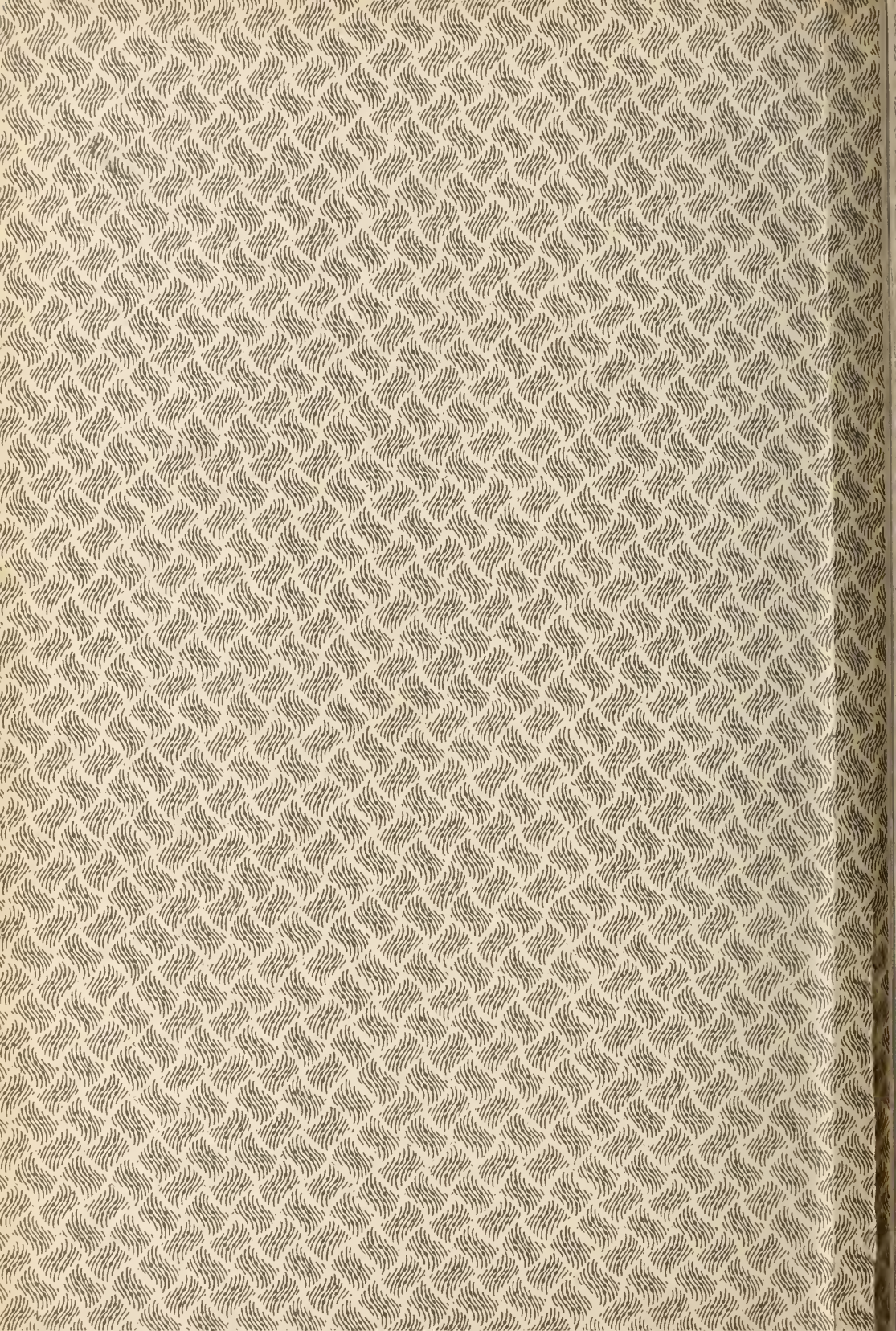
YOSHITORA.

Contemporary and pupil of Kuniyoshi, noted for his curious pictures of London and Paris. The print offered is a notable one for its influence on Whistler (see his Putney Bridge).

280. RYOGOKU BRIDGE BY MOONLIGHT.  
Lateral form.









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